Department of Historic Resources
Reconnaissance Level Survey

Isle Of Wight *DHR Id#:* **046-0006**

Resource Identification

Property Name(s): ..... Nelms {Alleged}
Saunders, Henry, House {Historic/Current}
Eley House {Current}

Property Date: 1795

Address(s): ..... Route 460 {Current}
13009 East Windsor Boulevard {Current}

County/Independent City: Isle Of Wight

Vicinity of: ..... Ennis Pond

State Zip: .....Virginia 23487

Tax Parcel: 55-01-013

Magisterial District: ..... Windsor

USGS Quad Name: ..... WINDSOR

Surrounding area: ..... Rural

Restricted location data?. No

National Register Eligibility Status
Property is Historic (50 years or older)

Property has been recommended Eligible for listing or is listed on the National Register of Historic Places

Resource Description

Ownership Status: ..... Private

Acreage: 67.0

Primary Resource Exterior Componant Description:

Component	Comp Type/Form	Material	Material Treatment
Chimneys	other	Brick	
Roof	Roof - Gable	Wood	other
Foundation	Foundation - Solid	Brick	other
Porch	Porch - 1-story, 1-bay	Wood	Porch - Posts, Turned
Roof	Roof - Gable	Wood	Roof - Shingle
Structural System	Structural System - Frame	Wood	Structural System - Weatherboard
Structural System	Structural System - Masonry	Brick	other
Windows	Windows - Fixed	Wood	Windows - Louvered
Windows	Windows - Sash, double-hung	Wood	Windows - 6/6
Windows	Windows - Sash, double-hung	Wood	Windows - 4/4
Chimneys	Chimneys - Interior end	Brick	other

Site Description: ..... The Saunders house is located on the north side of U. S. Route 460, 2.6 miles east of Windsor, in Isle of Wight County, Virginia. The house, sited in a grove of old pecan trees and surrounded by foundation plantings, is in good condition. Additional plantings are scattered to the south, with agricultural fields to the east and west, and a combination of commercial buildings and open land south of U. S. Route 460. There are three 20th-century outbuildings and a grape arbor to the north.

Secondary Resource Desc: Three outbuildings: barn, smokehouse, and granary

WUZIT Count:

No.	Wuzit Types	Historic?
1	Single Dwelling	Historic
1	Granary	Historic
1	Corncrib	Historic
1	Shed	Undetermined

NR Resource Count:

#	NR Resource Type	Contributing Status
4	Building	Contributing
1	Structure	Non-contributing

Contributing: 4.00 Non-Contributing: 1.00 Total: 5.00

Individual Resource Information

Department of Historic Resources
Reconnaissance Level Survey

Isle Of Wight *DHR Id#:* **046-0006**

WUZIT:	Single Dwelling		
Est. Date of Construction:	1795 ca {VDHR Survey File}	*Accessed?*	Yes
Primary Resource?	Yes	*Number of Stories:*	1.5
Architectural Style:	Georgian	*Condition:*	Excellent
Interior Plan Type:	Hall Parlor	*Threats to Resource:*	

Description: Architecture Summary: Single dwelling 3-bays wide on raised brick foundation with brick end walls and frame facade and rear elevations. Small one-story addition to side. House extensively restored circa 1969.

Interior Description: Hall panelling, wainscot, and stairs installed in the National Museum of American History, Smithsonian Institution. Original wainscot survives in parlor, mantel dates from circa 1820.

Nomination, 2003:

The Saunders House, built by Henry Saunders around 1796, is a story-and-a-half, three-bay, hall-parlor plan frame house. The dwelling is distinguished by bracketed Flemish-bond brick gable end walls and rests on a raised brick basement. The gable roof has modern wooden shingles and there is a box cornice with classical bed molds at the roofline. Three gabled dormers light the south slope of the roof. Each dormer has a double-hung, four-over-four, wood sash window. There is a modern one-story, one-bay, shed roof porch. The frame portions of the house are covered with beaded weatherboards. The first-floor windows are glazed with six-over-six sashes, some of which are original. Two small two-over-two, double-hung, wood sash windows light the upper floor of the east and west gable ends. Two single leaf wood doors also pierce the east end wall. The doors, which provide access to the modern kitchen wing and east parlor, were probably converted from windows. A frame lean-to wing, comprising a room and a porch, was added in the 19th-century. This lean-to wing was altered to include a bath and two bedrooms in the late 1960s, and at the same time a one-story kitchen wing was added to the east end of the dwelling.

Detailed Description:

The following information was excerpted from "The Virginia Parlor, National Museum of American History, Smithsonian Institution: A Report on the Henry Saunders House and Its Occupants," a detailed architectural description of the Saunders house Permission to reprint this information was granted by Barbara Clark Smith, Curator, Division of Social History, National Museum of American History, Smithsonian Institution. There have been no significant changes to the house and outbuildings since completion of the Upton study. Repainting the interior walls is the most significant change to take place since the 1960s alterations discussed in Dell Upton's study.

The Henry Saunders house is a story-and-a-half, three-bay frame house, set on a high brick basement, and bracketed with Flemish-bond brick gable ends. It is a two-room long, or hall-parlor, house, to which a frame lean-to, comprising a lean-to room and a porch, was added in the 19th century. This lean-to was altered when the house was remodeled in the late 1960s, and at the same time a one-story kitchen wing was added to the east end. The frame portions of the house are covered (where original cladding survives) with beaded weatherboards, and there is a box cornice with classical bed molds. The basement windows are fitted with grilles consisting of seven vertical, diamond-shaped wooden mullions, the standard basement window treatment in 18th- and early 19th-century Virginia. The first-floor windows are glazed with six-over-six sash, some of which are original. At the west gable end, two small four-light sash light the upper floor, and similar sash are used at the east end, which is also pierced by a gable-end door, probably converted from a window, which provides access to the modern kitchen wing.

The original front porch was probably a small stoop about the size of the present one but with a pedimented gable roof, if it had a roof at all. In the 19th or early 20th century this was replaced by a full-length porch, which was in turn replaced with the present porch in the late 1960s.

Three gabled dormers light the south slope of the roof. These have four-over-four-light sash. It is not possible to tell whether there were ever dormers on the north slope.

The roof is presently covered with modern wooden shingles. Pre-restoration photos also illustrate a shingle roof, and a shingle roof was probably what originally covered the house. The difference from the present roof, however, is that

the original shingles would have had rounded butts, a nearly universal feature of well-built Chesapeake houses from the late 17th to the mid-19th centuries.

The Henry Saunders house consists of three levels--a basement, a main floor, and a half-story, each containing two rooms, a square one to the west, into which the main doors lead on the first floor, and a smaller one to the east. The large and small rooms are in the same locations on each floor, not always the case in Virginia hall-parlor houses, when they are sometimes reversed in the half-story so that the larger upstairs room might be more private.

The interior of the house is elaborately decorated. The main (west) room, or hall, of the first floor is the room, which is presently [held by the National Museum of American History, Smithsonian Institution]. It consists of raised -panel wainscoting with a dentil chair rail. The chimney wall is treated with a full-height paneled room end. Attenuated Roman Doric colonnades flank a chimneybreast, consisting of two ranges of three raised panels disposed so that the upper range is taller, and the central panels are wider than their neighbors. This is a common arrangement in Virginia paneling from ca. 1770 to the first decade of the 19th century. What is unusual is the applied panel, which embellishes the largest of the six raised panels. It has single rosettes at each of the four corners, with a large rosette or patera in the center of the main field, and smaller rosettes at each of the four corners. A Greek fret band frames this central panel. While the paneled pattern as a whole could be found any time from the immediate pre-Revolutionary years on, eared overmantel panels of this sort, if not precisely like that in the Saunders house, appeared in this part of Virginia in the 1790s, and disappeared early in the 19th century. They were always rare. An example of a room-end of comparable elaboration and similar form is that in the Mahone Tavern, also a hall-parlor house but a very large one, built in what is now Courtland, Southampton County, in 1797.

The fireplace surround is plain plaster, as one would expect in a room end of this sort.

To the left of the fireplace is a two-level buffet, with glass doors above the chair rail, but single-panel raised-panel doors below. While cupboards of this sort can be found in a few examples in other areas of eastern Virginia dating from the third quarter of the 18th century (Kempsville [ca. 1760] in Gloucester County is an example), they did not become popular in this part of the state until the early 19th century. Most date from ca. 1810-1840. The only other 18th-century examples that I know of, both in Isle of Wight County a few miles west of the Saunders house, dated from about the same time as the Saunders house. One was the Carr house, a single-cell, brick ended house demolished in 1974, and the other was the James Johnson house, discussed below in the comparative section, demolished in the same year. The latter did not have glass doors.

To the right of the fireplace is the stair, treated with a short partition wall and an extremely short balustrade in the so-called Chinese Chippendale manner. The location of the stair and the use of a Chinese lattice are among the most telling dating features. Houses with stairs in this location were most popular, in this county, in the 1790s and first decade of the 19th century. Chinese stairs also came into use at about the same time, and tended to fall from favor about 1820.

A heavy modillion cornice, broken out over the slender pilasters, encircles the room, and completes the original decoration of the hall.

In the 1960s renovation, the present owner installed an approximate reproduction of the original paneling and stair, guided by the framing for the original, which was left in place. However, a modern closet was used in place of the glass-doored buffet.

The decoration in the smaller first floor room, called a chamber or parlor in traditional Virginia (and other Anglo-American) terminology, resembles that of the hall. Wainscoting resembling that in the hall was used here as well. The present wainscoting is a reproduction made during the 1960s renovation. The mantel was not the original one, but was made for this house, removed, and reacquired by the present owner. It is of much different, much less academic design than the original decoration. A vernacular interpretation of a popular William Pain design used throughout American vernacular architecture from the 1790s on, it consists of reeded pilasters flanking the firebox. Above the firebox are an architrave, cornice, and frieze, but the architrave consists of a simple horizontal reeded band, and the frieze contains, in place of the entablature blocks and central tablet characteristics of this kind of mantel in its bookish manifestations, two slender, vertical reeded diamonds flanking a larger, central, horizontal reeded diamond. Mantels of this sort were current in southeastern Virginia ca. 1815 to 1830, and probably represented an attempt by the

Harrells, the first owners to occupy the house after Henry Saunders left it, to modernize the house. There is no evidence what the original treatment was here, but it may have been a low surround of elongated raised panels characteristic of the group of houses to which the Henry Saunders house belongs.

No original decoration survives in the rest of the house.

No early outbuildings survive, but two early 20th-century cribs and a mid-20th century shed stand to the north of the house.

It is important to emphasize that the fireplace surround, overmantel, Chinese Chippendale inspired balustrade and paneled wainscoting located in the west hall/parlor (commonly known today as the living room) of the dwelling are all replicas of the original architectural details. A closet replaced the original glass fronted cabinet in the west hall/parlor. The cornice molding throughout the house is original. The paneled wainscoting in the east parlor is a replica of the original wainscoting. The fireplace surround and overmantel in the east parlor (commonly known today as the dining room) are typical of early 19th-century design fashions and probably represent an alteration that occurred between 1815-1830. Plaster in the west and east parlors was replaced with drywall and plaster skim. The original heart pine wood flooring has been revealed and carefully refinished. The west hall/parlor architectural details that were removed from the dwelling in the early 20th-century were install at the National Museum of American History, Smithsonian Institution, Washington, D.C. and remain in the possession of the Division of Social History at the Smithsonian Institution where they have been used for extensive research by preservation students and professional historians.

WUZIT: ..... Shed

Est. Date of Construction: .... 1930 post {VDHR Survey File} *Accessed?* .....

Primary Resource? ..... No *Number of Stories:* 0.0

Interior Plan Type: ..... *Threats to Resource:* .....

Description: Architecture Summary: Mid-20th-century shed.

WUZIT: ..... Granary

Est. Date of Construction: .... 1900 ca {VDHR Survey File} *Accessed?* .....

Primary Resource? ..... No *Number of Stories:* 0.0

Interior Plan Type: ..... *Threats to Resource:* .....

Description: Architecture Summary: Frame granary.

WUZIT: ..... Corncrib

Est. Date of Construction: .... 1900 ca {VDHR Survey File} *Accessed?* .....

Primary Resource? ..... No *Number of Stories:* 0.0

Interior Plan Type: ..... *Threats to Resource:* .....

Description: Architecture Summary: Log corncrib.

Cemetery Information

Bridge Information

National Register Eligibility Information *(Intensive Level Survey)*

NR Criteria:..... A- Associated with broad pattern of events
C- Architecture/Engineering

NR Areas of Significance: ..... Architecture
Social History

Department of Historic Resources
Reconnaissance Level Survey

Isle Of Wight *DHR Id#:* **046-0006**

Historic Context(s):	Domestic Subsistence/Agriculture
Period of Significance:	ca. 1796-1953
Historic Time Period(s):.....	O- Civil War (1861 to 1865) P- Reconstruction and Growth (1865 to 1914) R- World War I to Present (1914 - Present) M- Early National Period (1789-1830) N- Antebellum Period (1830 to 1860)

Significance Statement: This house was formerly attributed to William Eley. Documentary research indicates that it was built circa 1795 for Captain Henry Saunders on land patented by his family in the late 17th-century. Saunders lost the land for a debt in 1809.

Nomination, 2003:

Summary Statement of Significance

The Henry Saunders House, circa 1796, is an excellent example of a story-and-a-half, three-bay, hall-parlor plan, side gable frame house. In size and in numbers and kinds of spaces, Saunders' house resembled that of other late 18th-century Isle of Wight farmers who fell just below the county- and statewide elite. Saunders' house, like that of his peers, represented an investment in luxury goods, which implied a feeling of economic stability and a surplus of cash for building. The house was an investment, which frequently required the withdrawal of investment from capital goods, particularly land, and was often made by men at the end of their careers, to provide for a genteel retirement and/or to provide a suitable seat for the continuity of the family. The dwelling is eligible for the National Register under criterion C as an exemplary model of late 18th-century Anglo-American architecture of aspiring landowners in southeastern Virginia. Though some interior architectural details have been removed they are held by the National Museum of American History at the Smithsonian Institution and have been viewed by millions and used for extensive research purposes. Dr. Barbara Clark Smith, Curator, Division of Social History, National Museum of American History, Smithsonian Institution, used the life of Henry Saunders to illustrate the typical life of late 18th-century Tidewater planters. The history of the house and its owner have provided information valuable to the understanding of late 18th-century life in the Virginia Tidewater as well as demonstrating the evolution of broad patterns of development associated with the social and economic growth of the region. The landscape of southeastern Virginia was radically altered by the "remarkable efflorescence of building activity" which began around 1780 and lasted until 1800. The Saunders house fit within this significant period of development. As stated above the Saunders House represented an investment in luxury goods, which implied a feeling of economic stability and a surplus of cash for building. The Saunders House also belongs to a group of modest but elaborately dressed one- and two-room houses that provided a visual record of the transition from the typical hall-parlor plan dwellings common in late 17th-century mid-Atlantic American architecture to double-pile dwellings more common by the mid 18th -century. The unique interior arrangement of the hall-parlor plan associated with the Saunders House, where the stairs were moved from their customary location further enhances the importance of the Saunders house for insight into late 18th-century building patterns and designs. There are few extant examples of this remarkable dwelling form. Therefore the house and associated history are also eligible under criterion A as a testament to the building activity and social development reflected through house designs associated with the late 18th-century Virginia Tidewater. The significance of this house and the story of its' owner is demonstrated best through the extensive research by noted historians and authors Dell Upton and Barbara Clark Smith. The research results can be found in publications such as the chapter "The Ambitions of a Tidewater Planter, Henry Saunders of Isle of Wight County, Virginia" in Barbara Clark Smiths' book After the Revolution.

Historical Background

In October 1780 Henry Saunders purchased 620 acres of land on the "Blackwater branches." The land may have included part of his father's original lands. Saunders purchase of these lands was the first steps in his career as landholder and farmer. Henry, like many of his contemporaries, apparently moved from tobacco production to more diversified farming over time. Southeastern Virginia, where Isle of Wight County is located, produced such varied items as hogs, corn and lumber. Henry Saunders did not build his house until he was nearly seventy years old.

The following information was excerpted from the Upton report:

Henry Saunders was an unusual man in his family and his community. In a large family, economically and socially close-knit Henry was set apart. Where his uncles and cousins shared their resources among themselves, Henry concentrated on building up his own holdings, and had little to do with his relatives. He was also economically much better off than his relatives through most of his mature life, building a

landholding that far surpassed theirs. In the context of the county, they were distinctly middling landowners and slave owners, while Henry fell within the upper classes in both categories. Where his relatives represent in many respects the old-style lineage family that still characterized much of the agricultural population of rural Virginia, Henry Saunders can be seen as a representative of the new, individual, non-family-oriented planter, a type that in general grew in importance throughout 18th-century Anglo-American, and that Daniel B. Smith has argued appeared among the largest Virginia planters at mid-century. Furthermore, where his relatives relied on small-scale commercial agriculture supplemented by artisanry, Henry derived his entire income, so far as can be discovered, from commercial agriculture.

In other respects, Henry Saunders was not much different from other Saunders in the county. Notably, he took little part in public life. While he was far wealthier than his relatives, and even rose above 9/10 of all Isle of Wight planters, he still fell far short of the surpassing wealth that would have placed him in the county elite, of the wealth of people like his neighbors the Eleys, who dominated the tax commissionerships in the 1790s, or of men like John Scarborough Wills, for whom Henry cast his vote in the 1786 and 1787 elections, who owned 42 slaves in 1782.

In the county, Henry Saunders was equally exceptional. Even at his economic low-point, Saunders' position was better than that of 2/3 of his fellows. Like many planters in late 18th-century eastern Virginia, Henry made the shift from a tobacco-based to grain-based commercial farming. Through a period of tight money and generally declining fortunes for many of the county's planters, Saunders improved his position and erected an elaborate new house to mark his success.

The Henry Saunders house represents a traditional Anglo-American house type that came to be preferred by many Virginia planters during the last third of the 17th century. Though it continued to be built until the end of the 19th century, the small group of elaborate late-18th-century houses to which the Saunders house belongs represent at once an economic efflorescence for large planters in late 18th-century southeastern Virginia, and the end of a tradition of using those houses by planters of that class. Larger planters in the area, beginning in the second decade of the 19th century, would use a very different kind of house.

This small group of elaborate houses was characterized by small, story-and-a-half buildings characterized this small group of elaborate houses, with one or two main rooms on the first floor, no passages, and often very elaborate classical decoration of a sophisticated sort. The use of brick ends, of a hall-parlor plan with the stair placed on the end wall, rather than on the central partition as was traditionally the case, and the use of the pre-Revolutionary styles of paneling combined with a few up-to-date motives such as fretwork, paterae, and Chinese lattice stairs, are all characteristic features of these houses.

The plan of the Saunders house has three circulation patterns. There is a utilitarian circulation route, which connects the private spaces of the house to outdoor and cellar service and storage spaces, through the use of a secondary door on the east gable-end wall. This separates the family slaves form the house itself, while allowing them to serve the white residents as desired. A second circulation pattern utilized an axial approach to the house, probably through opposed rows of farms buildings, to the main door through which the visitor might enter directly into the formal hall. The formality of the hall and the directness of access are indicative of an active, but limited social interaction between the occupants of the house and well-known neighbors of similar social level. Finally, a third circulation pattern provides for private spaces for the family members--the chamber or parlor on the first floor, and the chambers upstairs, but spaces whose separation from others was more limited than would seem acceptable to present-day Americans.

Henry Saunders' house was much larger than that of many planters in late 18th century Virginia, and far more elaborate, but when placed in the context of his peers' houses, only the elaboration seems unusual. In size and in numbers and kinds of spaces, Saunders' house resembled that of other late 18th-century Isle of Wight farmers who fell just below the county- and statewide elite.

Saunders' house, like that of his peers, represented an investment in luxury goods which implied a feeling--unjustified on Saunders' part--of economic stability and a surplus of cash for building. The house was an investment which frequently required the withdrawal of investment from capital goods, particularly land, and was often made by men at the end of their careers, to provide for a genteel retirement and/or to

provide a suitable seat for the continuity of the family.

The Henry Saunders house showcases the home of an economically stable middle class planter in 18th-century Tidewater Virginia and therefore was selected for inclusion in the collection of the Smithsonian Institution's National Museum of American History. Since countless Smithsonian visitors have viewed the interiors, they have helped form our understanding of the typical planter of that time period. This distinction alone lends significance in the area of Criterion A.

For an in depth historical analysis and architectural discussion of the Henry Saunders House please refer to the attached copy of the Dell Upton report sections. For a detailed analysis of Henry Saunders and his architecture within the fabric of late 18th-century social history please refer to the attached copy of the Dell Upton report as well as a copy of the excerpt from Barbara Clark Smith's book After the Revolution.

Bibliographic Documentation

Ownership Information

Name:	John W. Hollowell				
Address:	4745 River Shore Road				
City:	Portsmouth				
Zip:	23703	*State:*	Virginia	*Country:*	USA
Phone/Extension:	757-484-2502		000-000-0000		
Relation to the Property:	Owner of property				

Graphic Media Documentation

Medium	*Depository ID #*	*Photo Depository*	*Date*	*File Name*
B&W 35mm Photos	775		1970/8/99	
B&W 35mm Photos	821		1968/9/23	
Measured Drawings			9999/99/99	
B&W 35mm Photos	690		1968/8/99	
35mm B&W prints	21100	DHR	2003/09/26	Susan Horner

Cultural Resource Management (CRM) Events

Department of Historic Resources
Reconnaissance Level Survey

Isle Of Wight ***DHR Id#:*** **046-0006**

CRM Event # 1,
Cultural Resource Management Event: ..... HABS Inventory
Date: 1958/10/99
Organization or Person: ..... Robert Wiggins
CRM Event Notes or Comments: .....

CRM Event # 2,
Cultural Resource Management Event: ..... Reconnaissance Survey
Date: ..... 1981/6 /21
Organization or Person: ..... Dell Upton
CRM Event Notes or Comments: .....

CRM Event # 3,
Cultural Resource Management Event: ..... PIF
Date: 2003/04/14
Organization or Person: ..... John W. Hollowell
VDHR Project ID # Associated with Event: .. 046-0006
CRM Event Notes or Comments: ..... Submitted by owner - "Applicant has made painstaking efforts to restore, preserve and maintain this property over the 35 years of his ownership. Because of its well recorded history and association with the Smithsonian Institution, the applicant feeels that the property deserves the recognition and umbrella protection of inclusion in the Virginia Landmarks Register."

CRM Event # 4,
Cultural Resource Management Event: ..... DHR Staff: Eligible
Date: 2003/04/24
Organization or Person: .....
CRM Event Notes or Comments: .....

CRM Event # 5,
Cultural Resource Management Event: ..... DHR Board Det. Eligible
Date: 2003/06/99
Organization or Person: .....
CRM Event Notes or Comments: .....

CRM Event # 6,
Cultural Resource Management Event: ..... NRHP Nomination
Date: 2004/01/08
Organization or Person: ..... Susan Horner
CRM Event Notes or Comments: .....

CRM Event # 7,
Cultural Resource Management Event: ..... VLR Listing
Date: 2004/03/17
Organization or Person: .....
CRM Event Notes or Comments: .....

CRM Event # 8,
Cultural Resource Management Event: ..... NRHP Listing
Date: 2004/05/19
Organization or Person: .....
VDHR Project ID # Associated with Event: .. 04000479
CRM Event Notes or Comments: .....

OMB No. 10024-0018

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES REGISTRATION FORM

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Henry Saunders House (Eley House)
other names/site number VDHR # 046-0006

2. Location

street & number 13009 East Windsor Boulevard (SR 460) ☐not for publication N/A
city or town Windsor ☒vicinity Ennis Pond
state Virginia code VA county Isle of Wight code 093 zip code 23487

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this ☒ nomination ☐ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ☒ meets ☐ does not meet the National Register Criteria. I recommend that this property be considered significant ☐nationally ☒ statewide ☐ locally. (☐ See continuation sheet for additional comments.)

Signature of certifying official/Title — Date 3/30/04

Director, Virginia Department of Historic Resources
State or Federal agency and bureau

In my opinion, the property ☐ meets ☐does not meet the National Register criteria. (☐ See continuation sheet for additional comments.)

Signature of certifying official/Title — Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that this property is:

☐ entered in the National Register
☐ See continuation sheet.
☐ determined eligible for the National Register
☐ See continuation sheet.
☐ determined not eligible for the National Register
☐ removed from the National Register
☐ other (explain) _____

Signature of the Keeper _____

Date of Action _____

OMB No. 10024-0018

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM

5. Classification

Ownership of Property
(Check as many boxes as apply)

- ☒ private
- ☐ public-local
- ☐ public-State
- ☐ public-Federal

Category of Property
(Check only one box)

- ☒ building(s)
- ☐ district
- ☐ site
- ☐ structure
- ☐ object

Number of Resources within Property
(Do not include previously listed resources in the count)

Contributing	Non-contributing	
4	0	buildings
0	0	sites
0	1	structures
0	0	objects
4	1	Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing.)
N/A

Number of contributing resources previously listed in the National Register
0

6. Function or Use

Historic Functions
(Enter categories from instructions)
DOMESTIC: single dwelling
AGRICULTURE: storage
AGRICULTURE: agricultural outbuilding
AGRICULTURE: agricultural outbuilding
AGRICULTURE: agricultural structure

Current Functions
(Enter categories from instructions)
DOMESTIC: single dwelling
OTHER: shed
OTHER: Barn
OTHER: Granary
OTHER: Grape Arbor

7. Description

Architectural Classification
(Enter categories from instructions)
OTHER: Vernacular with interior elements of the Late Georgian style.

Materials
(Enter categories from instructions)
foundation BRICK
walls WEATHERBOARD with BRICK ENDS
roof WOOD SHINGLE
other PORCH - WOOD
other WINDOWS - GLASS

Narrative Description
(Describe the historic and current condition of the property on one or more continuation sheets.)

8. Statement of Significance

Applicable National Register Criteria
(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

- ☒ A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- ☐ B Property is associated with the lives of persons significant in our past.

Areas of Significance
(Enter categories from instructions)
SOCIAL HISTORY
ARCHITECTURE

OMB No. 10024-0018

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM

☒ C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

☐ D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations
(Mark "X" in all the boxes that apply.)

Property is:

☐ A owned by a religious institution or used for religious purposes.
☐ B removed from its original location.
☐ C a birthplace or a grave.
☐ D a cemetery.
☐ E a reconstructed building, object, or structure.
☐ F a commemorative property.
☐ G less than 50 years of age or achieved significance within the past 50 years.

Period of Significance
ca .1796-1953

Significant Dates
Ca. 1796; 1953

Significant Person
(Complete if Criterion B is marked above)
N/A

Cultural Affiliation
N/A

Architect/Builder
Saunders, Henry--Builder

Narrative Statement of Significance
(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography
(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS)

☐ preliminary determination of individual listing (36CFR 67) has been requested.
☐ previously listed in the National Register
☐ previously determined eligible by the National Register
☐ designated a National Historic Landmark
☐ recorded by Historic American Buildings Survey
Record#

☐ recorded by Historic American Engineering
Record#

Primary Location of Additional Data

☒ State Historic Preservation Office
☐ Other State agency
☐ Federal agency
☐ Local government
☐ University
☒ Other
Name of repository:
Smithsonian Institution
National Museum of American History
Division of Social History

10. Geographical Data

Acreage of Property 67.0 acres

UTM References
(Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing
1			
2			
3			
4			

☒ See continuation sheet.

OMB No. 10024-0018

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM

Verbal Boundary Description
(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification
(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Susan G. Horner

organization Consultant date 8 January 2004

street & number P.O. Box 7431 telephone 804-355-9460

city or town Richmond state VA zip code 23221-0421

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items
(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

name John W. Hollowell

street & number 4745 River Shore Road telephone (757) 484-2502

city or town Portsmouth state Virginia zip code 23703

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division. National Park Service, P.0. Box 37127, Washington, DC 200137127; and the Office of Management and Budget, Paperwork Reductions Project (10240018), Washington, DC 20503.

Summary Description:

The Saunders House, built by Henry Saunders around 1796, is a story-and-a-half, three-bay, hall-parlor plan frame house. The dwelling is distinguished by bracketed Flemish-bond brick gable end walls and rests on a raised brick basement. The gable roof has modern wooden shingles and there is a box cornice with classical bed molds at the roofline. Three gabled dormers light the south slope of the roof. Each dormer has a double-hung, four-over-four, wood sash window. There is a modern one-story, one-bay, shed roof porch. The frame portions of the house are covered with beaded weatherboards. The first-floor windows are glazed with six-over-six sashes, some of which are original. Two small two-over-two, double-hung, wood sash windows light the upper floor of the east and west gable ends. Two single leaf wood doors also pierce the east end wall. The doors, which provide access to the modern kitchen wing and east parlor, were probably converted from windows. A frame lean-to wing, comprising a room and a porch, was added in the 19th-century. This lean-to wing was altered to include a bath and two bedrooms in the late 1960s, and at the same time a one-story kitchen wing was added to the east end of the dwelling. The Saunders house is located on the north side of U. S. Route 460, 2.6 miles east of Windsor, in Isle of Wight County, Virginia. The house, sited in a grove of old pecan trees and surrounded by foundation plantings, is in good condition. Additional plantings are scattered to the south, with agricultural fields to the east and west, and a combination of commercial buildings and open land south of U. S. Route 460. There are three 20th-century outbuildings and a grape arbor to the north.

Detailed Description:

The following information was excerpted from "The Virginia Parlor, National Museum of American History, Smithsonian Institution: A Report on the Henry Saunders House and Its Occupants," a detailed architectural description of the Saunders house. Permission to reprint this information was granted by Barbara Clark Smith, Curator, Division of Social History, National Museum of American History, Smithsonian Institution. There have been no significant changes to the house and outbuildings since completion of the Upton study. Repainting the interior walls is the most significant change to take place since the 1960s alterations discussed in Dell Upton's study.

The Henry Saunders house is a story-and-a-half, three-bay frame house, set on a high brick basement, and bracketed with Flemish-bond brick gable ends. It is a two-room long, or hall-parlor, house, to which a frame lean-to, comprising a lean-to room and a porch, was added in the 19th century. This lean-to was altered when the house was remodeled in the late 1960s, and at the same time a one-story kitchen wing was added to the east end. The frame portions of the house are covered (where original cladding survives) with beaded weatherboards, and there is a box cornice with classical bed molds. The basement windows are fitted with grilles consisting of seven vertical, diamond-shaped wooden mullions, the standard basement window treatment in 18th- and early 19th-century Virginia. The first-floor windows are glazed with six-over-six sash, some of which are original. At the west gable end, two small four-light sash light the upper floor, and similar sash are used at the east end, which is also pierced by a gable-end door, probably converted from a window, which provides access to the modern kitchen wing.

The original front porch was probably a small stoop about the size of the present one but with a pedimented gable roof, if it had a roof at all. In the 19th or early 20th century this was replaced by a full-length porch, which was in turn replaced with the present porch in the late 1960s.

Three gabled dormers light the south slope of the roof. These have four-over-four-light sash. It is not possible to tell whether there were ever dormers on the north slope.

The roof is presently covered with modern wooden shingles. Pre-restoration photos also illustrate a shingle roof, and a shingle roof was probably what originally covered the house. The difference from the present roof, however, is that the original shingles would have had rounded butts, a nearly universal feature of well-built Chesapeake houses from the late 17th to the mid-19th centuries.

The Henry Saunders house consists of three levels--a basement, a main floor, and a half-story, each containing two rooms, a square one to the west, into which the main doors lead on the first floor, and a smaller one to the east. The large and small rooms are in the same locations on each floor, not always the case in Virginia hall-parlor

houses, when they are sometimes reversed in the half-story so that the larger upstairs room might be more private.

The interior of the house is elaborately decorated. The main (west) room, or hall, of the first floor is the room, which is presently [held by the National Museum of American History, Smithsonian Institution]. It consists of raised -panel wainscoting with a dentil chair rail. The chimney wall is treated with a full-height paneled room end. Attenuated Roman Doric colonnades flank a chimneybreast, consisting of two ranges of three raised panels disposed so that the upper range is taller, and the central panels are wider than their neighbors. This is a common arrangement in Virginia paneling from ca. 1770 to the first decade of the 19th century. What is unusual is the applied panel, which embellishes the largest of the six raised panels. It has single rosettes at each of the four corners, with a large rosette or patera in the center of the main field, and smaller rosettes at each of the four corners. A Greek fret band frames this central panel. While the paneled pattern as a whole could be found any time from the immediate pre-Revolutionary years on, eared overmantel panels of this sort, if not precisely like that in the Saunders house, appeared in this part of Virginia in the 1790s, and disappeared early in the 19th century. They were always rare. An example of a room-end of comparable elaboration and similar form is that in the Mahone Tavern, also a hall-parlor house but a very large one, built in what is now Courtland, Southampton County, in 1797.

The fireplace surround is plain plaster, as one would expect in a room end of this sort.

To the left of the fireplace is a two-level buffet, with glass doors above the chair rail, but single-panel raised-panel doors below. While cupboards of this sort can be found in a few examples in other areas of eastern Virginia dating from the third quarter of the 18th century (Kempsville [ca. 1760] in Gloucester County is an example), they did not become popular in this part of the state until the early 19th century. Most date from ca. 1810-1840. The only other 18th-century examples that I know of, both in Isle of Wight County a few miles west of the Saunders house, dated from about the same time as the Saunders house. One was the Carr house, a single-cell, brick ended house demolished in 1974, and the other was the James Johnson house, discussed below in the comparative section, demolished in the same year. The latter did not have glass doors.

To the right of the fireplace is the stair, treated with a short partition wall and an extremely short balustrade in the so-called Chinese Chippendale manner. The location of the stair and the use of a Chinese lattice are among the most telling dating features. Houses with stairs in this location were most popular, in this county, in the 1790s and first decade of the 19th century. Chinese stairs also came into use at about the same time, and tended to fail from favor about 1820.

A heavy modillion cornice, broken out over the slender pilasters, encircles the room, and completes the original decoration of the hall.

In the 1960s renovation, the present owner installed an approximate reproduction of the original paneling and stair, guided by the framing for the original, which was left in place. However, a modern closet was used in place of the glass-doored buffet.

The decoration in the smaller first floor room, called a chamber or parlor in traditional Virginia (and other Anglo-American) terminology, resembles that of the hall. Wainscoting resembling that in the hall was used here as well. The present wainscoting is a reproduction made during the 1960s renovation. The mantel was not the original one, but was made for this house, removed, and reacquired by the present owner. It is of much different, much less academic design than the original decoration. A vernacular interpretation of a popular William Pain design used throughout American vernacular architecture from the 1790s on, it consists of reeded pilasters flanking the firebox. Above the firebox are an architrave, cornice, and frieze, but the architrave consists of a simple horizontal reeded band, and the frieze contains, in place of the entablature blocks and central tablet characteristics of this kind of mantel in its bookish manifestations, two slender, vertical reeded diamonds flanking a larger, central, horizontal reeded diamond. Mantels of this sort were current in southeastern Virginia ca. 1815 to 1830, and probably represented an attempt by the Harrells, the first owners to occupy the house after Henry Saunders left it, to modernize the house. There is no evidence what the original treatment was here, but it may have been a low surround of elongated raised panels characteristic of the group of houses to which the Henry Saunders house belongs.

No original decoration survives in the rest of the house.

No early outbuildings survive, but two early 20th-century cribs and a mid-20th century shed stand to the north of the house.[i]

It is important to emphasize that the fireplace surround, overmantel, Chinese Chippendale inspired balustrade and paneled wainscoting located in the west hall/parlor (commonly known today as the living room) of the dwelling are all replicas of the original architectural details. A closet replaced the original glass fronted cabinet in the west hall/parlor. The cornice molding throughout the house is original. The paneled wainscoting in the east parlor is a replica of the original wainscoting. The fireplace surround and overmantel in the east parlor (commonly known today as the dining room) are typical of early 19th-century design fashions and probably represent an alteration that occurred between 1815-1830. Plaster in the west and east parlors was replaced with drywall and plaster skim. The original heart pine wood flooring has been revealed and carefully refinished. The west hall/parlor architectural details that were removed from the dwelling in the early 20th-century were install at the National Museum of American History, Smithsonian Institution, Washington, D.C. and remain in the possession of the Division of Social History at the Smithsonian Institution where they have been used for extensive research by preservation students and professional historians.

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[i]. Dell Upton, The Virginia Parlor, National Museum of American History, Smithsonian Institution: A Report on the Henry

Saunders House and Its Occupants (Washington, D.C.: Smithsonian Institution, 1981), Part II, 35-41.

Summary Statement of Significance

The Henry Saunders House, circa 1796, is an excellent example of a story-and-a-half, three-bay, hall-parlor plan, side gable frame house. In size and in numbers and kinds of spaces, Saunders' house resembled that of other late 18th-century Isle of Wight farmers who fell just below the county- and statewide elite. Saunders' house, like that of his peers, represented an investment in luxury goods, which implied a feeling of economic stability and a surplus of cash for building. The house was an investment, which frequently required the withdrawal of investment from capital goods, particularly land, and was often made by men at the end of their careers, to provide for a genteel retirement and/or to provide a suitable seat for the continuity of the family. The dwelling is eligible for the National Register under criterion C as an exemplary model of late 18th-century Anglo-American architecture of aspiring landowners in southeastern Virginia. Though some interior architectural details have been removed they are held by the National Museum of American History at the Smithsonian Institution and have been viewed by millions and used for extensive research purposes. Dr. Barbara Clark Smith, Curator, Division of Social History, National Museum of American History, Smithsonian Institution, used the life of Henry Saunders to illustrate the typical life of late 18th-century Tidewater planters. The history of the house and its owner have provided information valuable to the understanding of late 18th-century life in the Virginia Tidewater as well as demonstrating the evolution of broad patterns of development associated with the social and economic growth of the region. The landscape of southeastern Virginia was radically altered by the "remarkable efflorescence of building activity" which began around 1780 and lasted until 1800. The Saunders house fit within this significant period of development. As stated above the Saunders House represented an investment in luxury goods, which implied a feeling of economic stability and a surplus of cash for building. The Saunders House also belongs to a group of modest but elaborately dressed one- and two-room houses that provided a visual record of the transition from the typical hall-parlor plan dwellings common in late 17th-century mid-Atlantic American architecture to double-pile dwellings more common by the mid 18th century. The unique interior arrangement of the hall-parlor plan associated with the Saunders House, where the stairs were moved from their customary location further enhances the importance of the Saunders house for insight into late 18th-century building patterns and designs. There are few extant examples of this remarkable dwelling form. Therefore the house and associated history are also eligible under criterion A as a testament to the building activity and social development reflected through house designs associated with the late 18th-century Virginia Tidewater. The significance of this house and the story of its' owner is demonstrated best through the extensive research by noted historians and authors Dell Upton and Barbara Clark Smith. The research results can be found in publications such as the chapter "The Ambitions of a Tidewater Planter, Henry Saunders of Isle of Wight County, Virginia" in Barbara Clark Smiths' book After the Revolution.[ii]

Historical Background

In October 1780 Henry Saunders purchased 620 acres of land on the "Blackwater branches." The land may have included part of his father's original lands. Saunders purchase of these lands was the first steps in his career as landholder and farmer. Henry, like many of his contemporaries, apparently moved from tobacco production to more diversified farming over time. Southeastern Virginia, where Isle of Wight County is located, produced such varied items as hogs, corn and lumber. Henry Saunders did not build his house until he was nearly seventy years old.

The following information was excerpted from the Upton report:

> *Henry Saunders was an unusual man in his family and his community. In a large family, economically and socially close-knit, Henry was set apart. Where his uncles and cousins shared their resources among themselves, Henry concentrated on building up his own holdings, and had little to do with his relatives. He was also economically much better off than his relatives through most of his mature life, building a landholding that far surpassed theirs. In the context of the county, they were distinctly middling landowners and slave owners, while Henry fell within the upper classes in both categories. Where his relatives represent in many respects the old-style lineage family that still characterized much of the agricultural population of rural Virginia, Henry Saunders can be seen as a representative of the new, individual, non-family-oriented planter, a type that in general grew in importance throughout 18th-century Anglo-American, and that Daniel E. Smith has argued appeared among the largest Virginia planters at mid-century. Furthermore, where his relatives relied on small-scale commercial agriculture supplemented by artisanry, Henry derived his entire income, so far as can be discovered, from commercial agriculture.*
>
> *In other respects, Henry Saunders was not much different from other Saunders in the county. Notably, he took little part in public life. While he was far wealthier than his relatives, and even rose above 9/10 of all Isle of Wight planters, he still fell far short of the surpassing wealth that would have placed him in the county elite, of the wealth of people like his neighbors the Eleys, who dominated the tax commissionerships in the 1790s, or of men like John Scarborough Wills, for whom Henry cast his vote in the 1786 and 1787 elections, who owned 42 slaves in 1782.*
>
> *In the county, Henry Saunders was equally exceptional. Even at his economic low-point, Saunders' position was better than that of 2/3 of his fellows. Like many planters in late 18th-century eastern Virginia, Henry made the shift from a tobacco-based to grain-based commercial farming. Through a period of tight money and generally declining fortunes for many of the county's planters, Saunders improved his position and erected an elaborate new house to mark his success.*[iii]

The Henry Saunders house represents a traditional Anglo-American house type that came to be preferred by many Virginia planters during the last third of the 17th century. Though it continued to be built until the end of the 19th century, the small group of elaborate late-18th-century houses to which the Saunders house belongs represent at once an economic efflorescence for large planters in late 18th-century southeastern Virginia, and the end of a tradition of using those houses by planters of that class. Larger planters in the area, beginning in the second decade of the 19th century, would use a very different kind of house.

This small group of elaborate houses was characterized by small, story-and-a-half buildings characterized this small group of elaborate houses, with one or two main rooms on the first floor, no passages, and often very elaborate classical decoration of a sophisticated sort. The use of brick ends, of a hall-parlor plan with the stair placed on the end wall, rather than on the central partition as was traditionally the case, and the use of the pre-Revolutionary styles of paneling combined with a few up-to-date motives such as fretwork, paterae, and Chinese lattice stairs, are all characteristic features of these houses.

The plan of the Saunders house has three circulation patterns. There is a utilitarian circulation route, which connects the private spaces of the house to outdoor and cellar service and storage spaces, through the use of a secondary door on the east gable-end wall. This separates the family slaves form the house itself, while allowing then to serve the white residents as desired. A second circulation pattern utilized an axial approach to the house, probably through opposed rows of farms buildings, to the main door through which the visitor might enter directly into the formal hall. The formality of the hall and the directness of access are indicative of an active, but limited social interaction between the occupants of the house and well-known neighbors of similar social level. Finally, a third circulation pattern provides for private spaces for the family members--the chamber or parlor on the first floor, and the chambers upstairs, but spaces whose separation from others was more limited than would seem acceptable to present-day Americans.

Henry Saunders' house was much larger than that of many planters in late 18th century Virginia, and far more elaborate, but when placed in the context of his peers' houses, only the elaboration seems unusual. In size and in numbers and kinds of spaces, Saunders' house resembled that of other late 18th-century Isle of Wight farmers who fell just below the county- and statewide elite.

Saunders' house, like that of his peers, represented an investment in luxury goods which implied a feeling--unjustified on Saunders' part--of economic stability and a surplus of cash for building. The house was an investment, which frequently required the withdrawal of investment from capital goods, particularly land, and was often made

by men at the end of their careers, to provide for a genteel retirement and/or to provide a suitable seat for the continuity of the family.[iv]

The Henry Saunders house showcases the home of an economically stable middle class planter in 18th-century Tidewater Virginia and therefore was selected for inclusion in the collection of the Smithsonian Institution's National Museum of American History. Since countless Smithsonian visitors have viewed the interiors, they have helped form our understanding of the typical planter of that time period. This distinction alone lends significance in the area of Criterion A.

For an in depth historical analysis and architectural discussion of the Henry Saunders House please refer to the attached copy of the Dell Upton report sections. For a detailed analysis of Henry Saunders and his architecture within the fabric of late 18th-century social history please refer to the attached copy of the Dell Upton report as well as a copy of the excerpt from Barbara Clark Smith's book After the Revolution.[v]

[ii]. ibid. (see Part II, 45).
[iii]. ibid. (see Part I, 32-34).
[iv]. ibid. (see Part II, 79-80).
[v]. It is important to note that a full "Chain of Title: Henry Saunders House" is included on page 122 in Appendix 3 of the Upton Report.

Bibliography

Smith, Barbara Clark. 1985. After the Revolution: The Smithsonian History of Everyday Life in the Eighteenth Century. New York: Pantheon Books, National Museum of American History.

Upton, Dell. 1981. The Virginia Parlor, National Museum of American History, Smithsonian Institution: A Report on the Henry Saunders House and Its Occupants. Smithsonian Institution, Washington, D.C.

Virginia, Commonwealth of. Virginia Department of Historic Resources. File No. 046-0006 (Henry Saunders House)

Geographic Information

Acreage of Property 67.0 acres

UTM References
(Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing
1	18	347598E,	4074868N
2	18	347905E,	4074367N
3	18	347861E,	4073979N
4	18	347415E,	4074108N
5	18	347449E,	4074222N
6	18	347368E,	4074256N
7	18	347395E,	4074353N

Verbal Boundary Description

The Henry Saunders House is identified in the Isle of Wight tax records as tax parcel number 55-01-013. The 67.0-acre plot is an irregularly shaped parcel of land with U.S. Route 460 to the south, swampland and woods to the north, cotton fields to the west with woods beyond and peanuts planted to the east.

Boundary Justification

The boundaries, as shown on the county tax maps, include the house and three outbuildings. Sight visits were used to verify the map parcel and compose a boundary description.

Photographic Index **Page 11**

The following information is the same for all photographs:

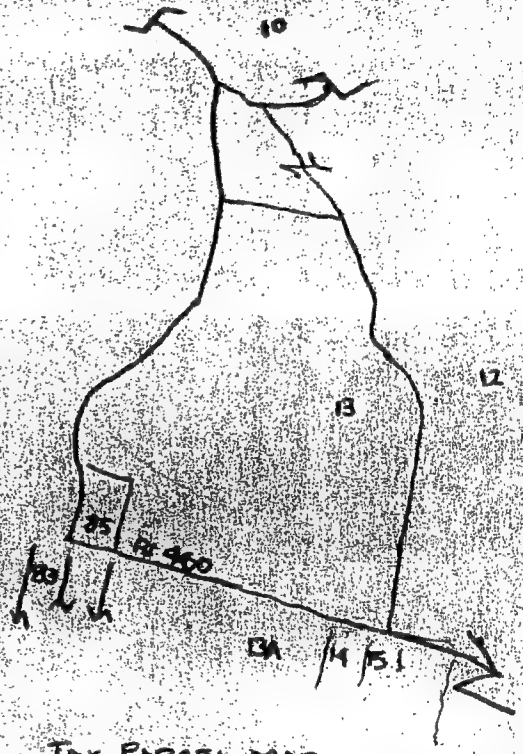
Property: Henry Saunders House (046-0006)
Location: Isle of Wight County
13009 East Windsor Blvd, Windsor, Virginia
Photographer: Susan G. Horner
Date: 26 September 2003
Negatives filed: Virginia Department of Historic Resources
Negative Number: 21100

1 of 14 Front View Looking North
2 of 14 Front Elevation and West side view
3 of 14 Rear View of East side
4 of 14 Front Elevation and East side
5 of 14 Rear Elevation from West
6 of 14 Front View of 1920s outbuilding on east edge of property
7 of 14 Front View of 1920s barn/garage on west edge of property
8 of 14 Front View of 1940s barn/garage at rear of property

The following information is the same for all photographs:

Property: Henry Saunders House (046-0006)
Location: Isle of Wight County
13009 East Windsor Blvd, Windsor, Virginia
Photographer: Susan G. Horner
Date: 26 September 2003
Negatives filed: Virginia Department of Historic Resources
Negative Number: 21100

9 of 14 Interior View: Dining Room Mantel and cornice molding
10 of 14 Interior View: Living Room Fireplace and Over mantel (the present detail is an exact replica of the original architectural detail currently held by the Division of Social History, National Museum of American History, Smithsonian Institution, Washington, D.C.)
11 of 14 Interior View: Detail of Chinese Chippendale inspired balustrade and paneled wainscoting (the present detail is an exact replica of the original architectural detail currently held by the Division of Social History, National Museum of American History, Smithsonian Institution, Washington, D.C.)
12 of 14 Interior View: Rear Addition Looking East
13 of 14 Interior View: Second Floor Dormer Details Looking Southeast
14 of 14 Interior View: Second Floor Gable End Sash Details Looking East

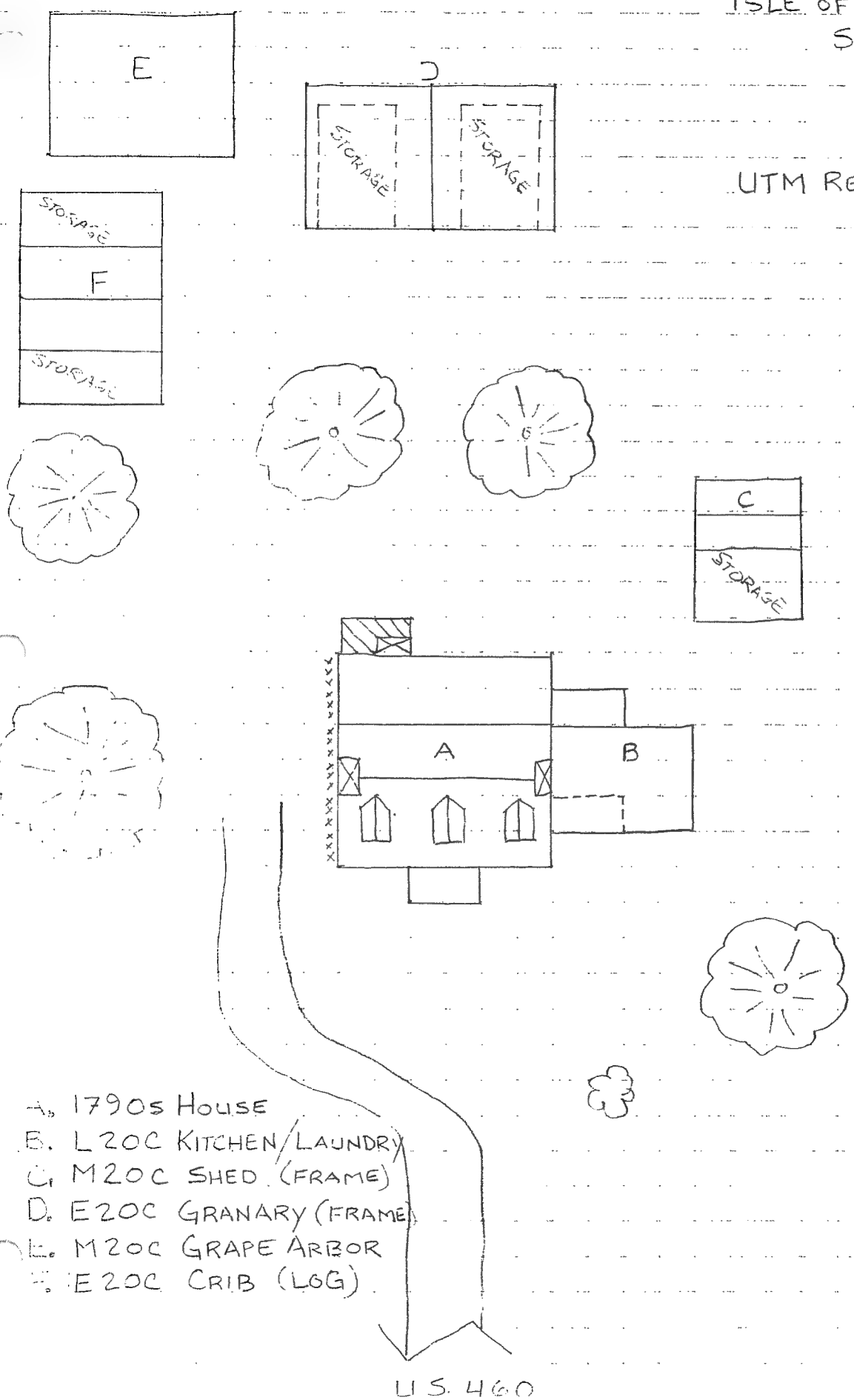


TAX PARCEL MAP
56-01-013

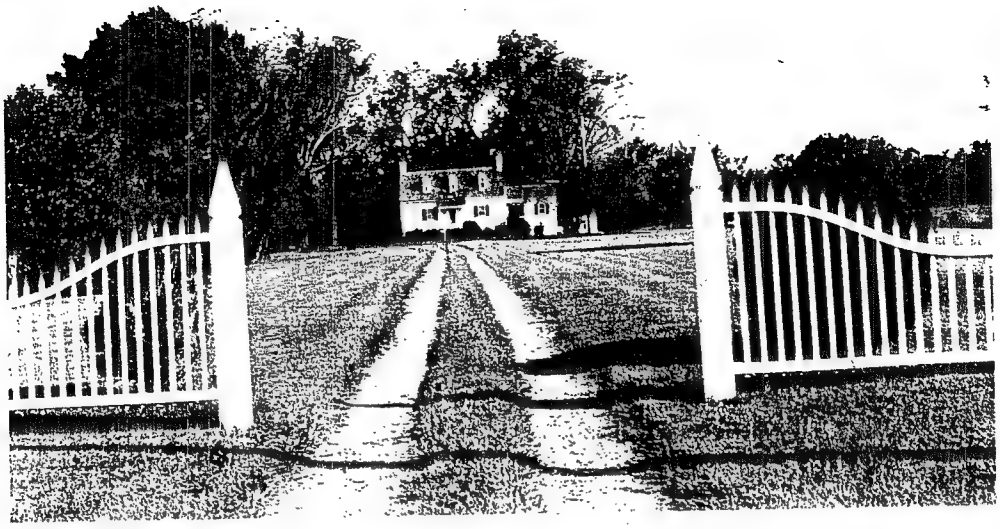
HENRY SAUNDERS HOUSE
VDHR# 046-0006
ISLE OF WIGHT CO., VA.
SITE PLAN

OCT. 2003

UTM REF: 18-34779
4073910



A. 1790s HOUSE
B. L 20C KITCHEN/LAUNDRY
C. M 20C SHED (FRAME)
D. E 20C GRANARY (FRAME)
E. M 20C GRAPE ARBOR
F. E 20C CRIB (LOG)



1 OF 14

~~1 OF 33~~

FRONT VIEW LOOKING NORTH

DHR NEG # 21100

FILE # 046-0006

2 OF 14

2 OF 33

FRONT ELEV & WEST SIDE VIEW

DHR NEG # 21100

FILE # 046-0006

3 OF 14

~~4 of 33~~

REAR VIEW EAST SIDE

DHR NEG # 21100

FILE # 046-0006

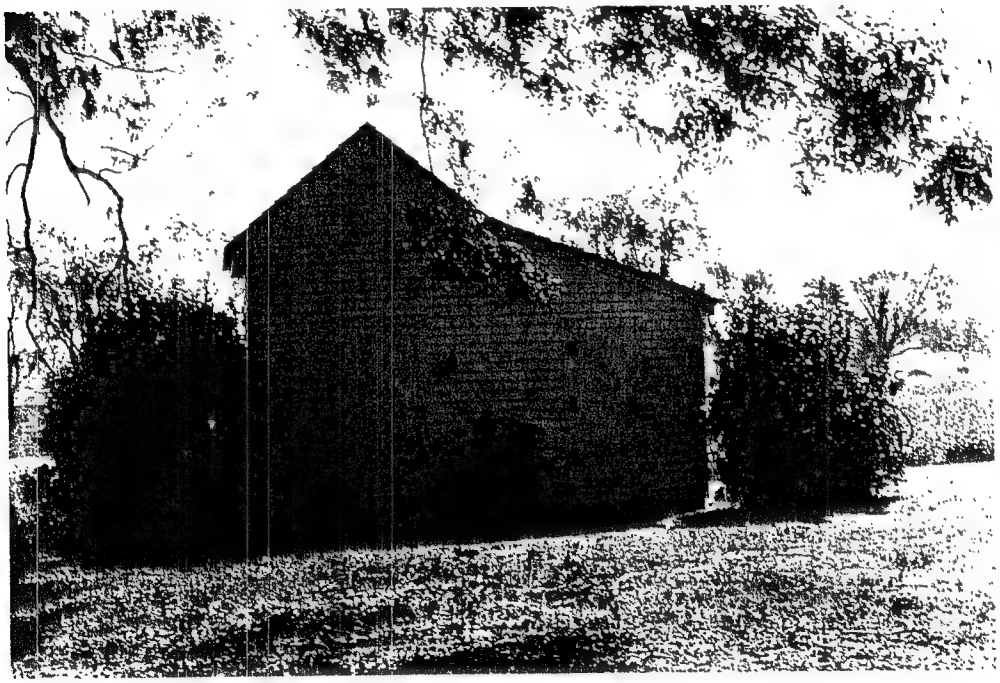
4 OF 14

~~5 of 33~~

FRONT ELEV. 7 EAST SIDE

DHR NEG # 21100

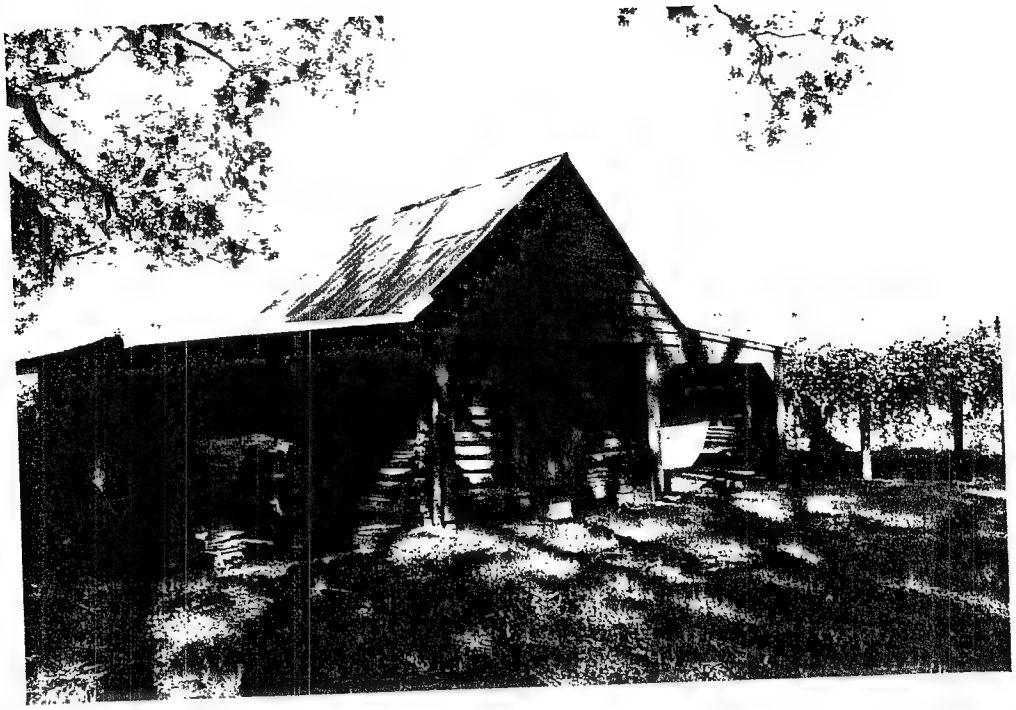
FILE # 046-0006

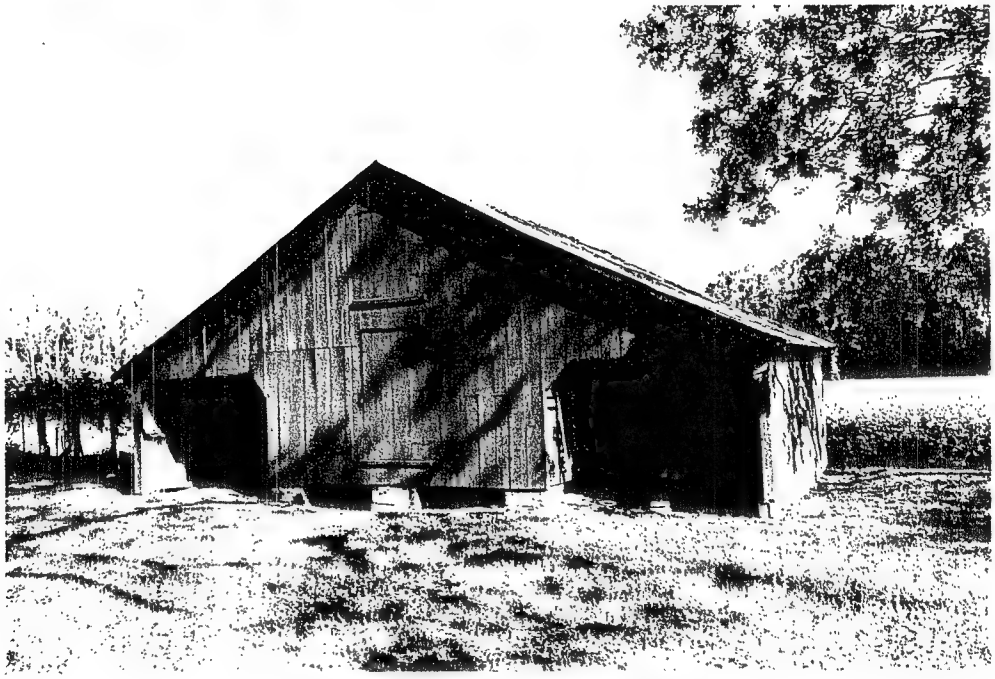


5 OF 14
~~6 OF 33~~
REAR ELEV FROM WEST

DHR NEG # 21100
FILE # 046-0006

6 OF 14
~~7 OF 33~~
FRONT VIEW: 1920's
OUTBLD. EAST EDGE OF PROP.
DHR NEG # 21100
FILE # 046-0006





7 OF 14

~~8 OF 33~~

FRONT VIEW:
BARN/GARAGE ON WEST EDGE OF PROP.

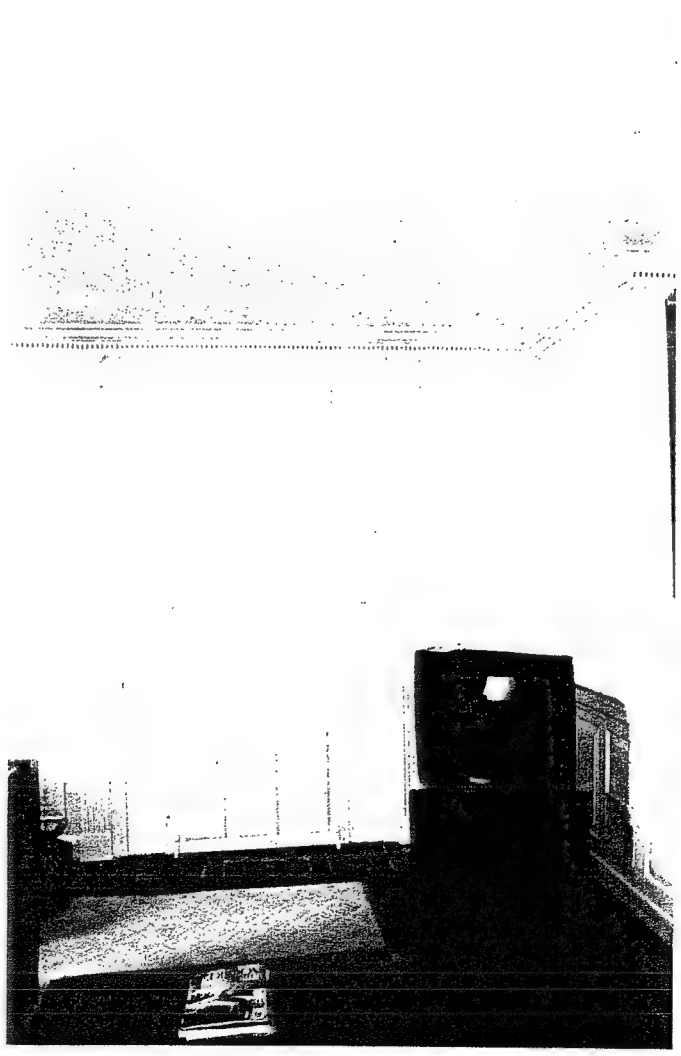
DHR NEG# 21100
FILE # 046-0006

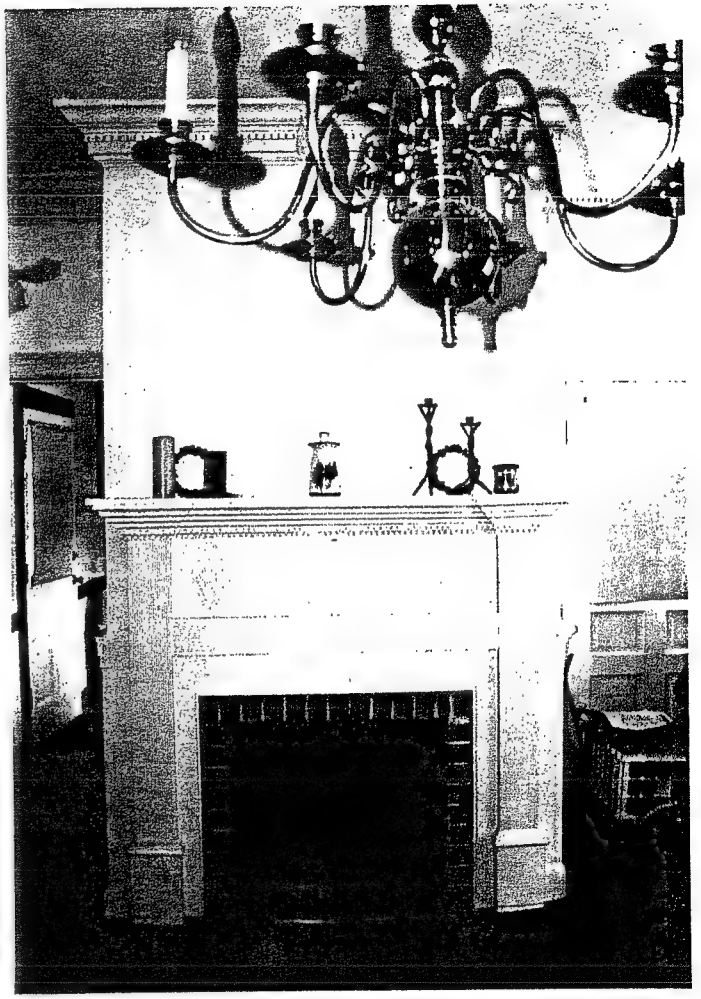
8 OF 14

~~9 OF 33~~

FRONT VIEW: 1940's
BARN/GARAGE AT REAR (N.) OF PROP.

DHR NEG# 21100
FILE # 046-0006





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INTERIOR VIEW:
DINING RM MANTEL/CORNICE MOLD
DHR NEG # 21100
FILE # 046-0006

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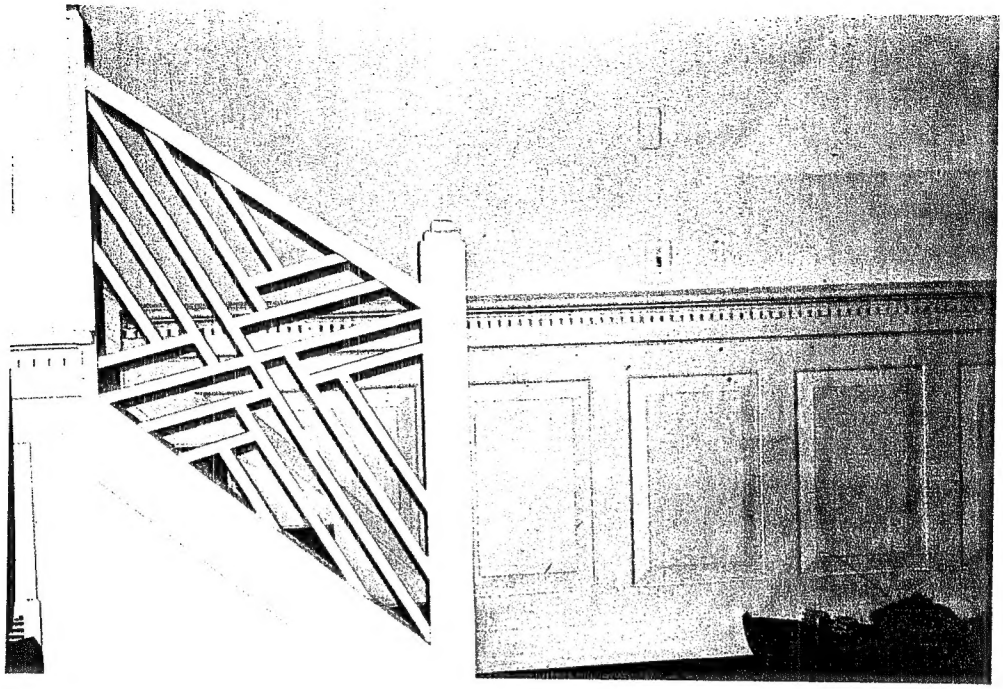
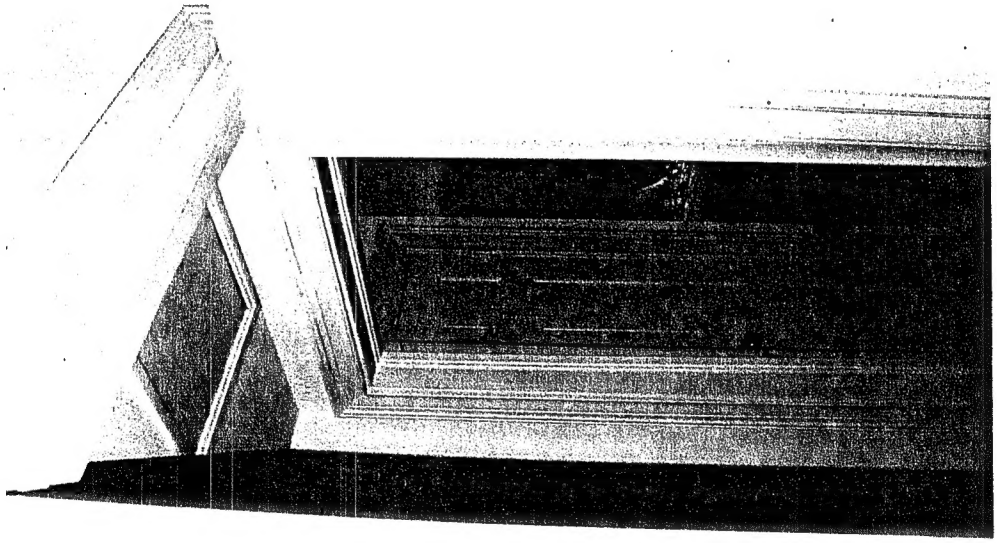
INTERIOR VIEW:
LIVING RM FIREPLACE & OVERMANTEL (REPLICA)
DHR NEG # 21100
FILE # 046-0006





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INTERIOR VIEW:
DETAIL OF CHINESE CHIPPENDALE
BALUSTRADE & PANELED WAINSCOTING

DHR NEG # 21100

FILE # 046-0006

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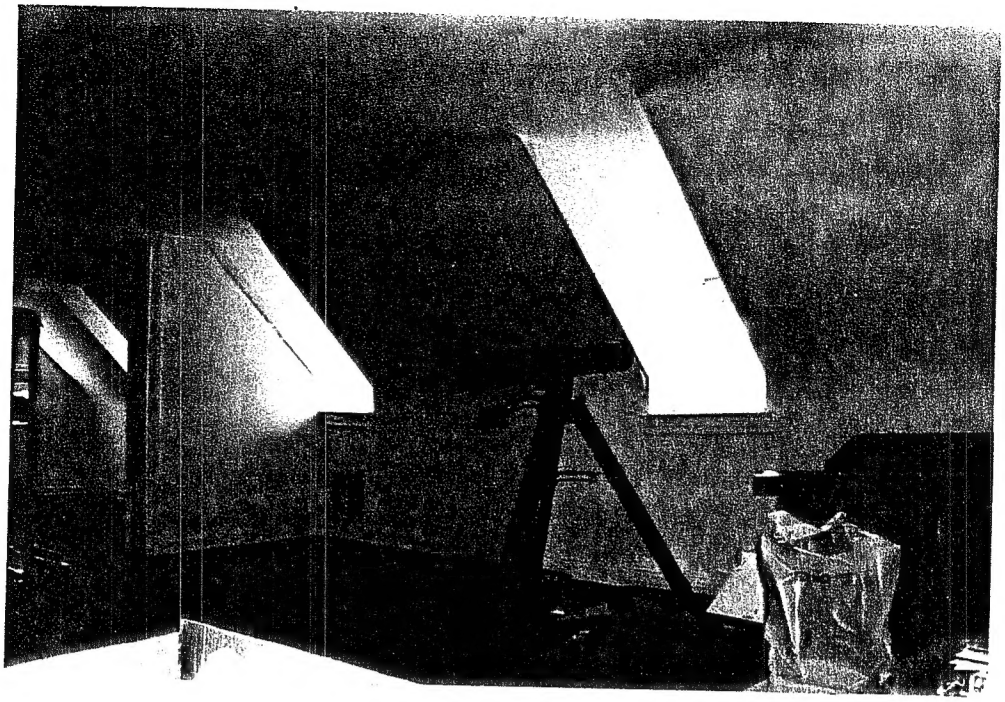
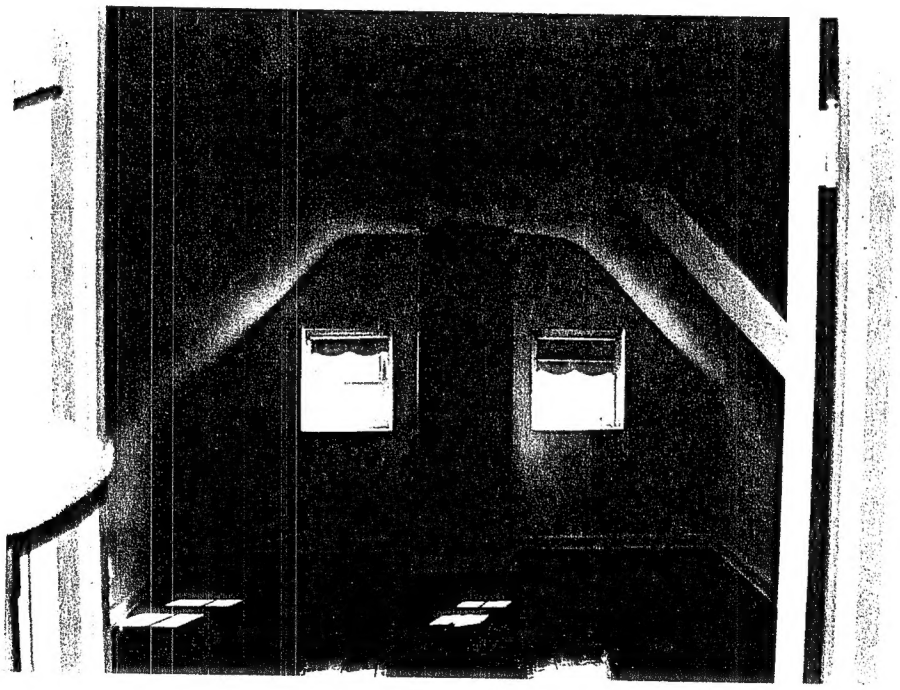
INTERIOR VIEW:
REAR ADD. LOOKING EAST

DHR NEG # 21100

FILE # 046-0006





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INTERIOR VIEW:
SECOND FLR. DORMER DETAIL
LOOKING SOUTH
DHR NEG # 21100
FILE # 046-0006

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INTERIOR VIEW: GABLE END
SECOND FLR SASH DETAILS
LOOKING EAST
DHR NEG # 21100
FILE # 046-0006